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POETRY: *A Magazine of Verse*

Down here you would not see one ugly face. They are all beautiful. They look at the children in the middle of the street, and laugh.

The people are all doing crazy things; they are all loving, loving, loving!

It's not drunkenness—it's not! Someone is crying—someone is crying. The misery is not forgotten but it is being requited, and those who cry are thanking God.

If I were not so mad, so insane with my happiness, with the sense of our tremendous power, I'd believe in God—now! E. C.

A WORD OF PROTEST

We are in receipt of the following explanation from one of the editors of *The Chicago Anthology*:

Dear Editors: Referring, for Mr. Blanden and myself, to your recent review of *The Chicago Anthology*, I would remind A. C. H. that her two poems contained in our book were selected from copies of POETRY furnished by H. M. in A. C. H.'s absence. Since the latter, in furnishing us similarly with her own poems, assured us they represented some of her best work, we inferred that the same judgment applied to those by A. C. H. It would seem unfortunate that the worst poem she ever wrote appeared in a magazine of which she was and is associate editor.

It has never been decided whether poets are trustworthy judges of their own work. However, practically all our selections were made, in the case of living writers, from poems submitted by the poets themselves as representing their best work. The greater or lesser significance of certain poems is, of course, also a matter of individual taste. If A. C. H. will name those "major poets" which she implies are unrepresented in our book, we shall be glad to hear of them. The unwillingness of Mr. Masters to be included was a matter of regret to us. The reasons given were simple and frankly commercial.

If Mr. Jones, in his introduction, adopts a semi-apologetic tone anent the "conservative principles of selection," he also defends H. M. against the charge of ultra-modernism in her conduct of POETRY. If the compilers of *The Chicago Anthology* confess that

A Word of Protest

to them the tares as yet outweigh the wheat in modernist verse, they need scarcely accept the stigma of old-fogeyism. That more rigid principles of selection were applied to the new forms than to the old we do not deny, but the chronological scope of our work explains this.

Minna Mathison

NOTES

Four of the poets in this number are well known to our readers: Agnes Lee (Mrs. Otto Freer), of Chicago, is the author of *The Border of the Lake*, *The Sharing* (Sherman French & Co.), and also of translations of French poetry.

Miss Helen Hoyt, now once more a resident of Chicago, has contributed to most of the special magazines, as well as others of more general circulation.

Miss Louise Driscoll, of Catskill, N. Y., has contributed to various magazines. Four years ago she received a prize from POETRY for her one-act tragedy, *Metal Checks*, adjudged the best poem received in competition for our War Number of Nov., 1914.

Miss Monroe, the editor of this magazine, is the author of *You and I* (Macmillan Co.) and *The Passing Show*, modern plays in verse (Houghton Mifflin Co.).

The two poets new to our readers are:

Mr. Arthur D. Rees, of Philadelphia, author of three poetic dramas—*Columbus*, *William Tell* and *Give us Your Gods* (J. B. Lippincott Co.). Mr. Rees, having been in recruiting service, has made free-verse paraphrases of the stories told by some of the men on applying for enlistment. The five poems we print are selections from these.

Mlle. Lysiane Bernhardt, a young French actress and poet, has been touring the country this year in the company of her distinguished and heroic aunt, Sara Bernhardt.